

# The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENDOLES WHATEVER IT EXPRESSES."—Goethe.

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SATURDAY, FEBRUARY 22, 1868.

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**CRYSTAL PALACE.—THIRD TRIENNIAL HANDEL FESTIVAL, June 1868.**—The Programme of arrangements will be published on Monday, 2nd March. Persons desirous of receiving early copies may register their names and addresses, either by letter or personally, at the Crystal Palace or at No. 6, Exeter Hall.

**CRYSTAL PALACE.—THIS DAY.—SATURDAY**  
CONCERT AND AFTERNOON PROMENADE.—Mdlle. Carola (first appearance). Solo Pianoforte, Madame Arabella Goddard. Programme includes Overtures, "Struensee" (Meyerbeer), and "Die Hebriden" (Mendelssohn); Haydn's Symphony B major, Pianoforte Concerto E flat, No. 5. Admission Half-a-crown, or by Guinea Season Tickets, to be had at all entrances; Stalls, Half-a-crown, at the Palace.

**SACRED HARMONIC SOCIETY, EXETER HALL,**  
Conductor, Mr. COSTA.—FRIDAY NEXT, February 22nd, MOZART'S "REQUIEM" and MENDELSSOHN'S "HYMN OF PRAISE."  
Principal Vocalists—Mdlle. Carola, Miss Vinta, Mdlme. Sainton-Dolby; Mr. Sims Reeves, Mr. M. Smith, and Mr. L. Thomas.  
Subscription Concert.  
Numbered Stalls, 10s. 6d.; Reserved seats, 5s.; at the Society's office, No. 6, Exeter Hall.  
Early application is essential to secure tickets.

**LONDON BALLAD CONCERTS, ST. JAMES'S HALL,**  
under the direction of Mr. JOHN BOOSEY.—The EIGHTH CONCERT will be given WEDNESDAY EVENING, March 4th. Vocalists—Madame Sherrington, Miss Poole, Madame Patey-Whitlock, Miss Banks, Mdlle. Liebhart; Mr. Nelson Varley, Mr. J. G. Patey. Musical Organ, M. Lommens; Pianoforte, Madame Arabella Goddard. The St. Cecilia Choral Society of 80 voices, under the direction of Mr. C. J. Hargitt. Conductor, Mr. J. L. Hatton. Admission 1s. Area, 2s.; Balcony, 3s.; Stalls, 5s. To be had of Mr. Austin, St. James's Hall; Chappell & Co., New Bond Street; Keith, Prowse, & Co., Cheapside; and Boosey & Co., Holles Street.

## SCHUMANN EVENINGS.

**HERR SCHLOSSER'S FIRST SCHUMANN EVENING, on THURSDAY, March 5th, at Eight o'clock, at the Beethoven Rooms, 27, Harley Street.** Programme:—1. Trio, in D minor, for Piano, Violin, and Violoncello—MM. Schlosser, Pollitzer, and Paque (Schumann). 2. Songs: a. "Die Rose, die Lilie," b. "Widmung"—Mdlle. Bernadine Bramer (Schumann). 3. Fantasia-Silke, for Piano and Clarinet—MM. Schlosser and Paque (Schumann). 4. Song, "Frühlingsnacht"—Mdlle. Bernadine Bramer (Schumann). 5. Quartet in E flat, for Piano, Violin, Viola, and Violoncello—MM. Schlosser, Pollitzer, Wiener, and Paque (Schumann). Subscription Ticket for the Four Evenings, One Guinea; Single Tickets, 7s. 6d.; to be had at Messrs. Chappell & Co.'s, 50, New Bond Street; and of Herr Schlosser, 2, Upper George Street, Bryanston Square.

**HERR CARL HAUSE** has the honour to announce that the FOURTH of his SIX CLASSICAL and MISCELLANEOUS CONCERTS will take place at the QUEEN'S CONCERT ROOMS, Hanover Square, on THURSDAY EVENING, February 27th, 1868, when he will be assisted by the following Artists:—Vocalist, Miss Fanny Armytage; Violin, Mr. Burnett; Violoncello, Mr. Aylward. Single Stalls, 10s. 6d.; Unreserved Seats, 7s.; Family Tickets (to admit Three to the Stalls), £1 5s. Tickets may be had of Robert Cocks & Co., New Burlington Street; Novello, Ewer, & Co., 1, Berners Street; Schott, Regent Street; at the Hanover Square Rooms; at the Governesses' Institution, 17, Hanover Street; and of Herr Carl Hause, 39, Wigmore Street, Cavendish Square. The Concert will commence at Eight o'clock precisely. Carriages may be ordered at Ten.

**MADAME ARABELLA GODDARD** begs to announce a PERFORMANCE OF MENDELSSOHN'S SONGS WITHOUT WORDS, at ST. JAMES'S HALL, FRIDAY EVENING, February 22nd, at Eight o'clock. A selection of Mendelssohn's "Lieder" will be sung by Mr. W. H. Cummings. Accompanist, Mr. Frank Mori. Stalls, 5s.; Balcony, 3s.; Area, 2s. Admission 1s. To be had of Mr. Austin, St. James's Hall; Chappell & Co., New Bond Street; Keith, Prowse, & Co., Cheapside; and Boosey & Co., Holles Street.

**MDLLE. MADELINE SCHILLER'S SERIES OF**  
SIX PIANOFORTE RECITALS, BEETHOVEN ROOMS, 27, HARLEY STREET, CAVENDISH SQUARE.—The THIRD RECITAL will take place on TUESDAY MORNING, March 3rd. Tickets to be obtained of Mr. Austin, St. James's Hall, Piccadilly.

**OPERATIC SINGING CLASSES** for Training Pupils (Ladies and Gentlemen) for the Lyric Stage are held twice a week, under the direction of Maestro CATALANI, who is making preparation for the formation of an Opera Company.—Particulars of Maestro CATALANI, at his residence, 53, Queen Anne Street, Cavendish Square.

EYRE ARMS ASSEMBLY ROOMS,  
ST. JOHN'S WOOD.

M. PAQUE

Begs to announce that his

**ANNUAL GRAND CONCERT**

WILL TAKE PLACE ON

TUESDAY, MARCH 3RD, 1868.

To commence at Eight o'clock.

The following Artists will appear:—

Vocalists:

MISS ROSE HERSEE, MISS ROBERTINE HENDERSON,

MISS FANNY HOLLAND, MDM. EMMELINE COLE,

MDME. D'ESTE FINLAYSON (by the kind permission of Mr. GERMAN REED),

MISS JULIA ELTON, MDLLE. MELA (from the Italian Opera, Paris),

MR. W. H. CUMMINGS, MR. BYRON, MR. LEIGH WILSON,

AND

MR. ORLANDO CHRISTIAN.

PIANO—MR. BENEDICT AND MR. W. GANZ.

VIOLIN—M. JACQUES ROSENTHAL. VIOLONCELLO—M. PAQUE.

Conductor . . . Signor A. RANDEGGER.

Reserved Seats, 7s. 6d.; Unreserved Seats, 5s.; Area, 2s. 6d. Tickets to be had at Mr. Fabian's, Circus Road, St. John's Wood; and of M. Paque, 120, Great Portland Street.

**ROYAL ACADEMY OF MUSIC (Instituted 1822).**  
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PRINCIPAL—PROFESSOR STERNDAL BENNETT.  
VICE PRINCIPAL—M. OTTO GOLDSCHMIDT.

The SUMMER SEASON will COMMENCE on MONDAY, March 9, 1868 (with a vacation of a week or ten days at Easter), and end in July.  
The examination for the admission of new students will take place at the Institution on Saturday, 7th March, at Two o'clock.

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QUEEN'S CONCERT ROOMS,  
HANOVER SQUARE.

**SIGNOR TITO MATTEI'S  
SECOND RECITAL**

WILL TAKE PLACE

On **THURSDAY NEXT**, the 27th of **FEBRUARY**, 1868,

On which occasion he will Perform

**BEETHOVEN'S SONATA PATHETIQUE;**  
**MENDELSSOHN'S SONATA IN B,**

For Violoncello and Pianoforte, with Signor PIATTI;  
Together with some of his newest compositions.

**SIGNOR PIATTI**

Will Perform his Fantasia for Violoncello on Airs from Donizetti's

**"MARINO FALIERO."**

Vocalist—**MADAME EMMELINE COLE.**

Conductor - - - Signor **RANDEGGER.**

Reserved Seats, 10s. 6d.; Family Tickets to admit Three, 21s. Unreserved, 5s. May be had at Hutchings & Romer's, the principal Music-sellers, and of Signor Mattei, 13, Princes Street, Cavendish Square.

**BRIGHTON CONCERT AGENTS,  
PIANOFORTE AND MUSICSELLERS,  
LYON & HALL,  
WARWICK MANSION.**

**PURSUANT** to a Decree of the High Court of Chancery, made in a suit "Wright v. The Opera Company Limited and others," all Persons claiming to be holders of Debenture Bonds of the Defendants, the Opera Company Limited, and entitled to participate in the Trust Funds come to the hands of the Defendants, HENRY DEFFELL and GEORGE THOMAS METZLER, the Trustees of a certain Deed dated the 23rd day of June, 1865, are, by their Solicitors, on or before the 16th day of March, 1868, to come in and prove their claims at the Chambers of the Master of the Rolls, in the Rolls Yard, Chancery Lane, in the County of Middlesex, or in default thereof they will be peremptorily excluded from the benefit of the said Decree. Monday, the 23rd day of March, 1868, at Twelve o'clock at Noon, at the said Chambers, is appointed for hearing and adjudicating upon the claims. Dated this 18th day of February, 1868.

ROBERT MARSHALL, Chief Clerk.

THOMAS E. HARPER,  
17, Gracechurch Street, E.C., London,  
Solicitor for the Plaintiff.

**"ROCK ME TO SLEEP."** BENEDICT's popular Song. will be sung at the Concert of the St. John's Wood Academy of Music, to be given at the Eyre Arms Assembly Rooms, Monday Evening, March 2nd.

**"ALICE."** ASCHER's most admired Romance for the Piano-forte, will be played at the Concert of the St. John's Wood Academy of Music, March 2nd.

**"THE BRIDE OF A DAY."** G. B. ALLEN's charming new song, will be sung by Mr. FRANK ELMORE, at the Concert of the St. John's Wood Academy of Music, March 2nd.

**"GALOP FURIEUX."** composed by G. B. ALLEN, will be played by MASTER MUNDAY, at the Concert of the St. John's Wood Academy of Music, March 2nd.

MISS BESSIE AITKEN will sing GUGLIELMO's popular Ballad, "THE LOVER AND THE BIRD," at Aberdeen, on the 29th inst.

MISS SUSAN GALTON, who has met with signal success in GUGLIELMO's popular Ballad, "THE LOVER AND THE BIRD," will repeat it every night in Offenbach's "The Village Fiddler," during Miss Louisa Pyne's Tour.

MISS EMILY SPILLER will sing GUGLIELMO's popular Ballad, "UNDER THE HAZEL TREE," at Chester, To-night

MISS EMILY SPILLER will sing GUGLIELMO's popular Ballad, "UNDER THE HAZEL TREE," at Warrington, on the 24th inst., and at Rotherham on the 25th.

MISS BESSIE AITKEN, the celebrated Scottish Vocalist, will sing GUGLIELMO's popular Ballad, "UNDER THE HAZEL TREE," at Aberdeen, on the 29th inst.

MR. GEORGE PERREN will sing GUGLIELMO's admired Ballad, "THE THREE HOMES" (Poetry by WELLINGTON GUERNEY), at Drury Lane Theatre, on the 26th inst.

MR. T. NORMAN MACLAGAN will sing GUGLIELMO's admired Ballad, "THE THREE HOMES" (Poetry by WELLINGTON GUERNEY), every night during his engagements in Scotland this month.

MISS JENNY PRATT will sing "THE LADY OF THE LEA" during her Provincial Tour with Madame Lemmens-Sherrington, beginning March 9th.

MISS ADELAIDE NEWTON will sing BENEDICT's renowned song, "ROCK ME TO SLEEP," at the Pimlico Rooms, March 2nd.

MISS ROSE HERSEE will sing her popular Ballad, "A DAY TOO LATE," every evening during her tour with Mr. Mapleson's Opera Concert party.

MISS ROBERTINE HENDERSON and Mr. WALTER BERNARD will sing "I'M AN ALSATIAN," the popular Duet from OFFENBACH's "Lisken and Fritzen," at Croydon Literary Institution, March 5th.

MISS CLINTON FYNES requests that all communications respecting Concerts, Pianoforte Lessons, etc., be addressed to her, 27, Harley Street, Cavendish Square, W.

MISS BERRY-GREENING will sing the new song composed expressly for her by ALFRED CARMER (Words by B. B. STEVENS), "SONGSTERS OF SPRING," at all the Towns during her Tour through the Southern Counties in February and the Northern Counties in March.

MISS BERRY-GREENING is now making her engagements as principal Soprano for Miscellaneous Concerts and the following Oratorios:—"Messiah," "Creation," "Samson," "Seasons," "Acts and Galathea," "Alexander's Feast," "Israel in Egypt," "St. Paul," "Eli," "Naaman," "Ruins of Athens," "Stabat Mater," "Saul," "Solomon," "Judas Maccabeus." Southern Counties in February and Northern Counties in March.—Address: Miss BERRY-GREENING, care of Messrs. CHAPPELL, 50, New Bond Street, London, W.

**SIGNOR TITO MATTEI'S RECITAL.**

MADAME EMMELINE COLE will sing on **THURSDAY** Next at the Queen's Concert Rooms, WELLINGTON GUERNEY's new and popular Ballad, "THE SPRING," and will also sing it at Belfast on the 2nd and 9th of March at the Popular Concerts.

MADAME D'ESTE FINLAYSON will sing at M. Paque's Concert, Eyre Arms, Tuesday Evening, March 3rd; and at Messrs. Broadwood's concert, Pimlico Rooms, Friday Evening, March 28th. Madame D'ESTE FINLAYSON is open to engagements every Tuesday and Friday Evenings, with the exception of the above dates, during her engagement at the St. George's Opera-House. Address Priory House, St. John's Wood.

MDLLE. ROMANELLI and Mr. GEORGE PERREN will sing "I'M AN ALSATIAN," the famous duet from OFFENBACH's "Lisken and Fritzen," at Edinburgh, February 27th.

MDLLE. ROMANELLI will sing FRANK MORI's popular Song, "A THOUSAND MILES FROM THEE," at Edinburgh, February 27th.

MR. FRANK ELMORE will sing REICHAERT's popular song, "THOU ART SO NEAR AND YET SO FAR," on the 25th inst., at Westbourne Hall; 27th, St. Pancras Hall; 29th, Freemasons' Hall.

MR. HENRY REGALDI, Professor of Singing, &c., can accept Engagements as Tenor Vocalist for Concerts, Oratorios, &c., in Town or Country, and continues to give instruction in Singing at his own residence, or that of his pupils.—25, Gloucester Street, Belgravia, S.W.

MR. EMILE BERGER will play his admired Transcription of BALFE's popular song, "SI TU SAVAIS" ("Didst Thou but Know"), at the City Hall, Glasgow, and at his various engagements in Scotland.

MR. WILFORD MORGAN will sing his popular Song, "MY SWEETHEART WHEN A BOY," at the Concert at Drury Lane Theatre, on Ash Wednesday, February 26th.

MR. CHARLES HALL, many years Conductor and Composer at the Royal Princess's Theatre, imparts instruction in any description of Vocal Music required for the Stage or Concert Room. Vocal and Instrumental Performers supplied for Theatres, Concerts, and Fetes.—Residence, 199 Euston Road, N.W.

MR. KING HALL, Solo Performer on the Pianoforte and Harmonium, attends Concerts and Soirées, and continues to receive pupils at 199, Euston Road, N.W.

SIGNOR GUGLIELMO begs to inform his Pupils, Patrons, and the Public, that he has returned from Scotland and resumed his engagements in Town. Also, that he intends at the end of the present year to retire from his Vocal Private Teaching, and to confine his services to Schools and Classes. For terms, address signor Guglielmo, 14, Elgin Crescent, Kensington Park.

**NEW SONGS BY SIGNOR TRAVENTI.**

"MY LOVE IS COME TO ME" ... .. Price 3s.  
"IF THOU WILT REMEMBER" ... .. " 3s.

London: DUNCAN DAWSON & Co., 244, Regent Street, W.

## SACRED HARMONIC SOCIETY.

It is very long since the members of the Sacred Harmonic Society have earned such unanimous praise as by their latest performance of Mendelssohn's *St. Paul*. Though ten years older than *Elijah*, *St. Paul* has never yet attained the high place in popular favour which in an incredibly short space of time was reached by its successor. But as the *Messiah* overshadowed *Israel in Egypt*, so did *Elijah* overshadow *St. Paul*; and it is only of recent years that amateurs have begun to reflect seriously upon the matter, to weigh the respective merits of the works, and to venture an opinion that, after all, as art-creations, the two were not so far asunder. Musical readers must be aware that such has always been our view; and that the members of the Sacred Harmonic Society have equally held it their repeated efforts on behalf of *St. Paul* bear witness. *Elijah* was composed expressly for the Birmingham Festival of 1846, at Düsseldorf; and this may till now in a large degree have influenced English feeling. But the creations of genius are the property of the world. Few in the present day would be bold enough to maintain that the estimate among us of Handel's greatness has anything to do with the fact that his oratorios, from *Esther* to *Jephthah*, were all written for and first produced in England; and though but for Mendelssohn's English oratorio his German oratorio would probably long before this have won the universal recognition which is its due, there can be small doubt that henceforward, in spite of *Elijah*, *St. Paul* will continually make way. That one of the largest audiences ever attracted to Exeter Hall was assembled in that uninviting enclosure on Friday night is as certain as that the execution of the oratorio was the best ever heard in London. Mr. Costa, who received an enthusiastic welcome, was once again at his post, and never more successfully vindicated his claim to be regarded as "conductor of conductors." The magnificent performance of the overture—in the elaborately figured *allegro* of which the theme of the chorale, "Sleepers wake," is introduced as "*canto fermo*," with a splendour of effect that we now are happily permitted to know was forecast by Mendelssohn himself in that long-suppressed masterpiece, the Reformation Symphony, where "*Ein feste Burg ist unser Gott*" is similarly treated—would alone have repaid any sincere lover of music for a visit to Exeter Hall. More striking, accurate, perfectly intoned and well-balanced chorus singing has not been listened to at any period of the history of the Sacred Harmonic Society. To cite all that was praiseworthy would involve the necessity of a catalogue, with running comments, of almost every chorus, from "Lord! Thou alone art God," which opens the oratorio, to "Bless Thou the Lord, O my soul," which brings it to a close worthy the beginning. Such a catalogue, however, would be superfluous; and, moreover, as the oratorio contains some twenty choruses, to say nothing of five "chorales," harmonized with the devout earnestness of John Sebastian Bach himself, it would be somewhat prolix. After stating that the chorales (and especially "Oh Thou the true and only light," for solo quartet and chorus, with orchestral interludes and accompaniments, the finest of them all), left nothing to wish, it will be enough to point out the glorious scene of the Conversion of Saul, which includes the chorus, "Rise up! arise! shine! for thy light comes," and as climax, the chorale, "Sleepers wake," the Handelian chorus, "Oh great is the depth of the riches both of the wisdom and knowledge of the Father," at the end of Part I., on one hand, and "Happy and blest are they" (Part I.), "How lovely are the messengers that preach the Gospel of peace," and "O be gracious, ye immortals," where the Gentiles, astounded by the miracles of Paul and Barnabas, mistake them for gods, on the other, as faultless examples of singing in wholly opposite styles. We had not merely precision, but light and shade, and, consummation devoutly wished but too rarely attained, the soft passages of every gradation were as delicate and well in tune as the loud passages were emphatic and telling. One of the severest choruses in the oratorio, "But our God abideth in Heaven," in the *alla capella* style, with which the chorale, "We all believe on God on high," is so ingeniously mixed up (again reminding us of the admirable Reformation Symphony), ordinarily passes almost unheeded; but it was this time so wonderfully given as to excite general attention. Without adding another word, we may say that the manner to win general appreciation for *St. Paul* is to get the choruses, from first to last, sung as they are now sung under Mr. Costa's direction.

The solo parts were in trustworthy hands, although one of the singers upon whom as important a task as any devolved was a singer wholly unknown—at least to England. Mdlle. Carola, to whom was assigned the soprano music, is, we understand, a Hungarian. The more credit is due to her for pronouncing the English words, and declaiming in the English tongue, so thoroughly well. We do not feel warranted in passing judgment on this young stranger after a single trial; but that she has a fine voice, great earnestness, and genuine musical feeling, besides the other valuable qualification with which she has been accredited, we may confidently assert. How far the novelty of her position may have made her anxious, and thus in a measure have robbed her of self-possession, we are unable to say. Enough just now that the impression she created was unanimously favourable. Her style is fervid, sensible, and at the same time utterly devoid of affected sentiment and overdone emphasis. She gave the beautiful air, "Jerusalem! Jerusalem! Thou that killest the Prophets," though somewhat nervously, otherwise singularly well, and, what is more, seemed thoroughly to understand and studiously endeavour to convey the meaning of every one of the recitatives. So, for the present, we leave Mdlle. Carola, with a firm belief that she may become a valuable addition to our by no means over rich stock of oratorio singers. That young and rising singer Signor Foli undertook the arduous bass music, and, though apparently not in full possession of his means, gave the vigorous air, "Consume them all," in which the persecuting Saul furiously incites the multitude to destroy the believers in Jesus, before the Conversion, and the solemn prayer, "O God, have mercy," immediately following the Conversion and preceding the miracle of the restoration to sight by Ananias, in really artistic style. Mr. G. Perren, to whom was intrusted a considerable number of the tenor recitatives, besides some share in the concerted pieces, acquitted himself with credit throughout; and upon Madame Sainton-Dolby, who in the melodious *arietta*, "But the Lord is mindful of His own," many years ago, first attracted the attention of Mendelssohn himself to her rare merit as a singer of sacred music, devolved the contralto part, which, beyond that air, sung, as it has ever been sung by Madame Sainton, contains little for exceptional display. The solo exhibition of the evening, however, as is invariably the case when Mr. Sims Reeves takes part in the oratorio of *St. Paul*, was that gentleman's superb delivery of the recitatives of the martyr, Stephen, who, arraigned for blasphemy by the synagogue and the populace, upbraids them for their incredulity and works them up to such a point of exasperation that they eventually take his life—in the scene which Mendelssohn has so powerfully climaxed with the chorus, "Stone him to death." Nobler declamation than that of Mr. Reeves in the impressive admonition to Stephen's persecutors—"Men, brethren, and fathers! hearken to me"—has not been heard, nor anything more touching and exquisitely subdued than the closing passage, "Lord, lay not this sin to their charge! Lord Jesus, receive my spirit"—fitting prelude to the most pathetic of all chorales, "To Thee, O Lord, I yield my spirit." Of the air, "Be thou faithful unto death," with violoncello accompaniment (Mr. G. Collins), it is needless to say a word; but we may add here that rarely has the quaint and graphic *duettino*, "Now we are ambassadors in the name of Christ," been so well sung as by Mr. Reeves and Signor Foli on this occasion. The entire performance, indeed, was remarkable, and may be noted as one of the most uniformly successful ever given by the Sacred Harmonic Society. The sooner *St. Paul* is repeated the better.

At the next concert (Feb. 28) we are promised the *Requiem* of Mozart, and Mendelssohn's *Hymn of Praise*.

BRESLAU.—Herr Stockhausen sang at the sixth concert of the Orchestral Association, when the programme included Symphony in G major, Haydn; Scene from *Iphigenia in Aulis*, Gluck; 1st Movement from the "Ocean Symphony," Rubinstein; Overture to the *Carnaval Romain*, Berlioz, etc.

GERA.—With its 78th concert, the Musical Association of this place inaugurated lately the concert-room in the new "Tonhalle" or Music Hall, a large and elegant building in the Theaterplatz. The performance commenced with Cherubini's overture to *Les Abencérages*, followed by Beethoven's A major Symphony; a Rondo Brilliant for Piano and Orchestra, by Hummel; Scene and Air from Marschner's *Hans Heiling*; and the *finale* from Mendelssohn's unfinished opera, *Loreley*. Herr W. Tschirch was the conductor.



## MONDAY POPULAR CONCERTS.

The first night of Herr Joseph Joachim is the gala night of the season. It has been so ever since the Monday Popular Concerts were founded, and is likely to be so as long as he is able and willing to be our periodical visitor. *Facile princeps* among violinists, his supremacy is recognized without a dissentient voice. He has no rival—none that aspires to be his rival—and is, therefore, beyond the reach of envy. Such a position, if not phenomenal, is at all events quite unprecedented. But it belongs to one who can gracefully and honourably support it. Though the greatest "*virtuoso*" (the fancy conventional term for executant) in the world, Herr Joachim would disdain the title. He thinks not of himself, but of his art; and whether he is playing Bach, Haydn, Mozart, Beethoven, Spohr, or Mendelssohn he is lost, not in himself, but in the author he is playing. At the end of his performance people begin to reflect on what a glorious unparelled performance it has been, but in the course of the performance they are simply enjoying the music to the utmost degree that a sympathetic reading and an execution absolutely nothing short of perfect can enable them. But it is superfluous at this time to enter into a new disquisition upon merits so universally acknowledged. We might fill a column without adding an iota to what our musical readers must already know about the talent of this greatest of living executive artists, who differs in one important essential from the most renowned of his predecessors, Niccolò Paganini, inasmuch as Paganini was simply and exclusively a "*virtuoso*," while Herr Joachim is the high representative of art in its noblest manifestations. He is, in fact, art's most loving and zealous, no less than its most gifted, disciple; and, as such, is fully entitled to the position he has won, and to the unanimous esteem in which he is held.

The audience which assembled on Monday night in St. James's Hall to welcome Herr Joachim was the most densely crowded of the year. Very many were refused admission at the doors for the want of even standing room. And yet the programme consisted exclusively of a quartet, a pianoforte sonata, a trio for pianoforte, violin, and violoncello, and a sonata for pianoforte and violin, with just a couple of songs to separate one instrumental piece from another. True, the instrumental pieces were all by Beethoven; and doubtless the majority in the room were of opinion that there is only one Beethoven, and that Joachim is his prophet. For our own part we are ready to confess that had the programme consisted solely of quartets for string instruments, with Herr Joachim as leader and Signor Piatti as violoncello, we should have preferred it. But such an arrangement does not enter into the admirable scheme which Mr. Arthur Chappell has followed from the beginning, to which his concerts are indebted for their prosperity, and which is the cause that they are not only Monday Concerts but "Popular Concerts" into the bargain. It being the occasion of Herr Joachim's first appearance for the season, nevertheless, the conspicuous feature of the programme was the string quartet in which Herr Joachim played first fiddle. And this quartet was, happily, one of Beethoven's very finest—No. 2 of the set of three inscribed to Prince Rasoumowsky, the quartet which begins and ends in E minor. No worthier piece could have been selected, and no grander performance have helped to interpret its manifold beauties to the 2,000 amateurs who listened with eager and breathless attention, bar after bar, from one end to the other. Herr Joachim, on appearing in the orchestra, accompanied by Herr L. Ries, Mr. H. Blagrove, and Signor Piatti, was greeted with enthusiastic plaudits. Every one was enchanted to see him once again, fiddle in hand; and when the applause subsided every one was prepared to listen to a performance tolerably sure to be one of rare excellence. How Herr Joachim plays the "Rasoumowsky Quartet"—as, indeed, how he plays the so-called "Posthumous," to say nothing of the first six and Nos. "10" and "11," which are, as it were, the bridge that connects the "Rasoumowsky" set with the last—no amateur of quartet-music need be informed; but one thing is certain, that he has never played anything more superlatively well than he played the E minor quartet of Beethoven on Monday night. In the first *allegro* the calm dignity of his style, the poetical expression, devoid of all false sentiment, the broad, grand tone and faultless intonation, were exhibited throughout in a light that could not possibly be more advantageous. In the *adagio*—such an *adagio* as Beethoven alone could have imagined—for simple, yet earnest and deeply-felt pathos, Herr Joachim's reading

was unsurpassable. The *scherzo*, with its capricious accent, and the trio, in which Beethoven has trifled so ingeniously with a primitive Russian melody presented to him by Prince Rasoumowsky, were given with the charming ease and unconcern that only a consummate master can assume while undertaking a task by no means easy. The *finale*, a fiery and impetuous movement sustained to the end with unflinching spirit, full of character—such character, we mean, as Beethoven could impart—and unlike anything else in music, was the crowning triumph for Herr Joachim, and, perhaps because it was the last movement of the quartet, seemed to create the most marked sensation. A truly magnificent performance, intellectually great and mechanically irreproachable, was thus thoroughly achieved and as thoroughly appreciated; and at the end of it the audience must have felt still more strongly confirmed in the opinion that "there is only one Beethoven, and that Joachim is his prophet"—though with this conviction might have been also associated the idea that, as Mahomed had his Ali, so Joachim had his Piatti, who is just as capable of converting a whole tribe of music lovers in one night to a faith in Beethoven as Ali is said to have converted the whole tribe of Hamdan, in one day, to a faith in Mahomed. The second violin and viola, Herr Ries and Mr. H. Blagrove, were as efficient in every respect as is their wont.

The other pieces in which Herr Joachim took part were the splendid trio for pianoforte, violin, and violoncello (Op. 97, in B flat), dedicated to the Archduke Rudolphe, and the sonata for pianoforte and violin in G, No. 2 of the set of three (Op. 30) inscribed to the Russian Emperor Alexander, his companions in the first being M. Hallé and Signor Piatti, his partner in the last M. Hallé. The solo sonata for pianoforte was the very light and easy one in G major, Op. 79, played by M. Hallé (who played the last movement twice), and especially interesting on account of its being the only one of the thirty-two pianoforte sonatas of Beethoven that had not already been heard at the Monday Popular Concerts. The vocal music was limited to two songs—Mozart's "Violet," and Mendelssohn's *Frühlingslied* or "Spring Song," known in English as "The Charming," both well sung by Miss Cecilia Westbrook and accompanied by Mr. Benedict in masterly style. The concert was one to be remembered.

## REVIEWS.

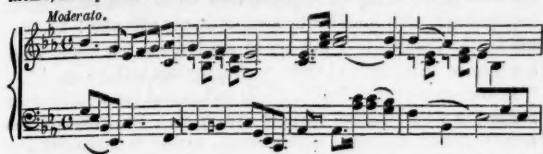
*Exeter Hall*: an illustrated Monthly Magazine of Sacred Music. No. 1. [London: Metzler & Co.]

It was a "happy thought" that led to the establishment of this musical serial, because some such work has long been wanted by a very large public. There are thousands of families in which sacred themes are more popular than secular at all times, and thousands more whose Sunday music they exclusively constitute. To these *Exeter Hall* will be very welcome, and all the more because, judging from the number before us, it will be worthy of patronage. Premising that the cost is only a shilling, we will enumerate its contents. First comes a sacred song by Miss M. Lindsay, called "Queen Mary's Prayer," very simple, touching, and easy. Next we have a first instalment of "Sunday Evenings at the Harmonium," which includes arrangements of the well-known tune sung to "Sun of my Soul;" the chorale set in Mendelssohn's "St. Paul" to "To God on high be thanks and praise," and an "Ave Maria" by Neidermeyer. Following this is a new tune, by Mr. Willing of the Foundling, to the hymn "My Jesus, as Thou wilt." Then comes a "Benediction," by Stephen Glover, in which the composer has contended bravely and not without success against very unlyrical words. Last of all are some arrangements for piano (by Dr. Rimbault) of sacred themes from Gounod's *Messe Solennelle*. We need say nothing in commendation of such a shilling's worth of music as this; but we ought to mention that the work is beautifully got up, and that the first number contains a lithograph representing Mary Queen of Scots in the act of piously ejaculating "*O Domine Deus, speravi in Te*." If *Exeter Hall* cannot command success, success is certainly deserved in return for so much enterprise and liberality.

*Repose*. Nocturne for the pianoforte, by ROBERT SCHUMANN; edited and fingered by HERMANN EISOLDT. [London: Duncan Davison & Co.]

WHATEVER may be said against the larger works of Robert Schumann (and that is a good deal) it is impossible not to recognize in some of his smaller effusions a beauty which makes them the equals of anything of their kind. The little piece before us, though not the best of those bearing the composer's name, is well worth notice, and will be acceptable

to pianoforte players of classical tastes but moderate ability. The theme, an expansion of which constitutes the entire work, is as follows:—



The treatment of this subject throughout is simple, clear, and consistent.

**Sunny Maud.** Composed, and dedicated to Captain J. Heron Maxwell, by JOSEPH L. ROECKEL. [London: Duncan Davison & Co.]

THIS song is one which Mr. Sims Reeves has made popular by his admirable singing. It is every way worthy of such an honour, because it has that which modern songs so frequently lack—character. The melody is charmingly fresh, and the accompaniment, though simple, is novel and attractive in style. In point of fact, "Sunny Maud" is the work of a musician who, wishing to write a *bagatelle*, did it with as much care and taste as though it formed part of something upon which he meant to stake his reputation. The result is proportionately happy.

**Genle Moon now beaming.** Duet. The English words by WELLINGTON GUERNSEY; the music by A. BOIELDIEU. [London: Duncan Davison & Co.]

THIS is a remarkably tuneful and pretty duet, which will be very acceptable in its English dress. Though for the most part simple in detail, its general outline is somewhat elaborate. First comes a short *andante* (in G major), followed by an *allegretto* in the same style and key. Next is a *larghetto* more difficult than the preceding, after which appears another *allegretto*, the *coda* to the whole being a brilliant passage *sans paroles*. Those who wish for a duet which shall combine musical merit with novelty of design will be pleased with this work.

**One Word.** Duet. Sung with distinguished success by Signor and Madame Trebelli-Bettini. Composed by OTTO NICOLAI. [London: Duncan Davison & Co.]

OTTO NICOLAI wrote few things more perfectly graceful and charming than this duet. It is for a mezzo-soprano and a tenor voice, the compass being very moderate, and the music remarkably simple and easy. Each voice has one or more short solos, the *ensembles* being alike throughout, but the repetition never wears for the music is of a high order of interest. That the duet will be a favourite wherever heard we have not the smallest doubt.

**Daffodil's Song.** Words by W. WORDSWORTH; Music by the Rev. E. BULMER, M.A., Minor Canon of Norwich. [London: Duncan Davison & Co.]

EVERYBODY remembers Wordsworth's charming verses on the Daffodils, and, probably, many have wished them set to music, that the beauty of the poetry might be enhanced by that of the sister art. This wish the Rev. E. Bulmer has gratified. The composer has produced a flowing melody not without character, and his song will, doubtless, be favourably received, more especially by the admirers of the poet.

**The Angel's Whisper.** (Samuel Lover's celebrated song.) Transcribed for the piano by E. L. HIME. [London: Duff & Stewart.]

WE cannot compliment Mr. Hime upon his taste or invention, as they are displayed in this piece. The transcription is a specimen of music-making of the most commonplace order.

**The Happy Home.** Duet, for two performers on one pianoforte. Composed by F. WEBER, Resident Organist, German Chapel Royal, St. James's Palace. [London: Duncan Davison & Co.]

MR. WEBER is well known to be a composer of more than average ability, and this duet is a very good specimen of his powers. Its themes are tuneful, and their treatment such as to excite and sustain the interest of both performers. The work makes admirable practice, and is as much adapted to improve taste as to increase executive power.

**MILAN.**—The Quartet Association under Bazzini's direction have given two concerts, the second of which was even more successful than the first. The programme of the first included: Quintet, Bocherini; Quintet with Clarinet, Weber; Serenade for the Violin, Haydn (admirably played by Bazzini); and Quartet in C, Op. 59, Beethoven. The programme of the second contained: Trio, Rubinstein; "Abendlied," Schumann; and Quartet, Schubert.—*Don Carlos* is in rehearsal at the Scala. Signor Maria Destin being engaged to play the Princess Eboli.—A new opera, *Il Duello*, by Ferrara, has been produced at the Teatro Rè, but with only moderate success.—At the Teatro Carcano, *Don Juan* will be followed by *Il Trovatore*.

WHAT WILL BECOME OF THE THEATRES IN SPAIN?—The existence of the theatres in Spain is one of those phenomena that admit of no logical explanation, because not only do the demands of the paying public, as well as those of the public who as a rule do not pay, increase from day to day, but the expenses of getting up pieces, especially Italian operas, also increase at a most prodigious rate. The colossal salaries of those artists who are worth anything, and the exaggerated pretensions of those who have no right to be considered such; the burdens borne by the theatres, with no kind of subvention to lighten them; and the necessity for placing upon the stage with extravagant splendour the works which are produced, render profit an impossibility, especially in the absence of new operas possessing any degree of merit. The public now-a-days are not content with hearing well-trained singers with good natural ability sing in operas containing good music, skilfully scored, and distinguished for an abundance of sweet melodies, and brilliant harmony. It is indispensable that show, dancing, and whatever other attractions the human imagination can devise, shall serve to back up real art. In proof of what we have asserted, we will cite the resources of which the most eminent composers have had to avail themselves in order to increase the effect of works written recently. Dogs, horses, processions, battles, goats, inundations, earthquakes, tempests, and other trifles of this description constitute the principal elements in modern operas, which, without them, would not possess much merit, or value, as the musical, and especially the vocal portions have to be regulated by the said elements, the singing being merely an accessory. The result will be—if, indeed, anyone ventures, in future to become a manager—to offer the public an exhibition of numerous and varied pictures, and to enable us to say, as we sometimes hear country people say: "let us go and see the opera." With regard to the drama, we can entertain but slight hopes of it on account of the want of dramatic authors with aught like talent, and because those who do possess merit and are able to produce works worth seeing, belong to the highest classes of society, and, occupying the highest positions, are thus prevented from busying themselves with the Spanish stage now fallen into decay. The few good actors left us being scattered here and there, without its being possible to bring them together in one theatre, our classic authors and magnificent ancient plays cannot find artists capable of representing them becomingly on the stage, which will die of exhaustion, unless the finger of Destiny points out fresh aspirants to infuse into it new life.—*Espana Musical* (Barcelona).

**MR. RANSFORD'S ENGLISH CONCERT.**—This veteran vocalist, Mr. Ransford, gave his annual concert on Tuesday evening at St. James's Hall, which was a real bumper. Any detailed account of the performance is out of the question. Enough that there were over thirty vocal and instrumental pieces in the programme, all of which were applauded more or less, and several encored. The following artists assisted—singers: Madame Lemmens-Sherrington, Miss Ransford, Miss Jane Wells, Miss Jenny Pratt, Madame Sainton-Dolby, Messrs. R. Barnby, George Perren, W. H. Cummings, Wilbye Cooper, Carter, Theodore Distin, Conway Cox, Lewis Thomas, and Ransford; instrumentalists: Mr. Brinley Richards (pianist) and Mr. Fred Chatterton (harpist). Messrs. J. G. Calcott and Sydney Naylor were accompanists. Mr. Ransford's reception was flattering in the extreme. The applause was immense. The solos, duets, trios, and glees, by the several artists, gave great satisfaction.—B. B.

**BRUNSWICK.**—At the 7th Subscription Concert given by the Association for Concert Music, and at which Herr Joachim appeared, the following compositions by Beethoven were executed: Overture, Op. 124; Violin Concerto; Overture to *Egmont*; Romance in F major (Op. 50); and 8th Symphony in F major.

**MUNICH.**—The King of Bavaria has at length complied with the repeated applications of Herr Franz Lachner, and allowed him to retire for a year from his post as General Musical Director, granting him at the same time the commander's cross of the Order of St. Michael. His Majesty sent also an autographic letter to Herr Lachner, expressive of his regret that ill health should compel the latter to make such an application.

**AMSTERDAM.**—The Florentine Quartet have played here very successfully.

**MADRID.**—M. Victorien Sardou's comedy of *Les vieux Garçons* has been produced under the title of *Los Solterones*, at the Teatro del Principe, but has not proved very successful.—A French company is performing at the Teatro de Variedades.

# MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.

MORNING PERFORMANCE.  
SATURDAY, FEBRUARY 22ND, 1868.  
*To commence at Three o'clock precisely.*

## Programme.

### PART I.

QUINTET, in G minor, for two Violins, two Violas, and Violoncello—MM. JOACHIM, L. RIES, HENRY BLAGROVE, ZIEHRIG, and PIATTI ... .. *Mozart.*  
SONG, "Quando a te lieta"—Miss ELENA ANGELE ... .. *Gounod.*  
SONATA, in E major, Op. 6, for Pianoforte alone—Herr PAUER ... .. *Mendelssohn.*

### PART II.

SONG, "Will he come?"—Miss ELENA ANGELE ... .. *Sullivan.*  
SEPTET, in E flat, Op. 20, for Violin, Viola, Clarinet, Horn, Bassoon, Violoncello, and Contrabass (by desire, and on this occasion only)—MM. JOACHIM, HENRY BLAGROVE, LAZARUS, C. HARPER, WINTERBOTTOM, REYNOLDS, and PIATTI ... .. *Beethoven.*

CONDUCTOR—MR. BENEDICT.

MONDAY EVENING, FEBRUARY 24TH, 1868.  
*To commence at Eight o'clock precisely.*

## Programme.

### PART I.

QUARTET, in E minor, Op. 41, No. 2, for two Violins, Viola, and Violoncello—MM. JOACHIM, L. RIES, HENRY BLAGROVE, and PIATTI ... .. *Mendelssohn.*  
SONG, "Dalla sua pace"—Mr. VERNON RIGBY ... .. *Mozart.*  
ALLEGRO ... .. *Scarlatti.*  
TEMPO DI BALLO }  
GAVOTTE, D minor, for Pianoforte alone—Madame SCHUMANN ... .. *Bach.*

### PART II.

TRIO, in D minor, Op. 63, for Pianoforte, Violin, and Violoncello—Madame SCHUMANN, MM. JOACHIM and PIATTI ... .. *Schumann.*  
SONG, "Nulla da te bell' angelo"—Mr. VERNON RIGBY ... .. *Benedict.*  
SONATA, in C minor, Op. 30, No. 2, for Pianoforte and Violin—Madame SCHUMANN and Herr JOACHIM ... .. *Beethoven.*

CONDUCTOR—MR. BENEDICT.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s. To be had of AUSTIN, 28, Piccadilly; KEITH, PROWSE, & Co., 48, Cheapside; and of CHAPPELL & Co., 50, New Bond Street.

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## TO CORRESPONDENTS.

W. A. P. (MALVERN).—Our correspondent's interesting letter arrived too late for this week's impression, but will be published in our next.

### BIRTH.

On the 16th inst., at 21, Manchester Street, Manchester Square, Mrs. F. B. JEWSON of a daughter.

### DEATH.

On the 15th inst., at her residence, Clarendon Street, Dublin, Mrs. LETITIA FALLON, late organist of the church of St. Teresa.

# The Musical World.

LONDON, SATURDAY, FEBRUARY 22, 1868.

## CARNIVAL-LETTERS ABOUT MUSIC IN VIENNA.\*

IT is now the gay season of masked balls, when people put on masks to tell their acquaintances certain truths; the persons

\* From the *Neue Berliner Musikzeitung*.

to whom these truths are told laugh and say nothing—because it is Carnival time; at any other period they would look rather glum, nay, perhaps, even consider themselves deeply affronted! So, hurrah for the Carnival! I will try to send you a few words about my beloved Viennese, and their musical sayings and doings.

In arch-conservative Berlin, people understand just as little about musical as about political matters among us. The Prussians who come here look around in astonishment, unable to make out how we can be so merry; we lost in a sanguinary war great battles, together with a province, which even men of very liberal principles considered, a few years since, indispensable to the existence of Austria—and every stranger visiting Vienna must expect to find a city plunged in mourning and despondency; he finds instead of this everywhere joyous faces; dancing, and amusement of all kinds; and still so much of the old Viennese good-nature, that a Prussian officer of high rank lately said in the most friendly manner: "We have conquered provinces by the sword, but the Viennese conquer us by their amiability." Well, now, the same is true of us in music; foreign conquerors have invaded us, Wagner, and Wagnerites, Schumann, and Schumannites, besides other small prophets of a similar sort; but we old Austrian bodies do not, on that account, make a disturbance; we go to "the old ones," and we go to "the new ones," if anything by Wagner or by Brahms does not please us, we abuse it; if aught does please us, we applaud it with might and main, priding ourselves, at the same time, on the fact, that many classical compositions of our Viennese composers, that Beethoven's works, for instance, are nowhere performed with such spirit and such precision. Then again, Prussians, Prussian connoisseurs, assert that our Philharmonicists are, in "many things," in the *crescendo* and *decrescendo*, in dash, and so on, really incomparable models, and that our *Männergesang* Associations are unrivalled. On the other hand, however, we must submit to be told that we are very far behind in our study of Bach; that our oratorios cannot bear any comparison with those at Berlin; that classical music is to be heard in every garden-*arbour* of that capital; and so on. *Suum cuique*.

I must first make some observations upon music among us generally, before going into details. Among all the natives of Southern Germany, the Viennese is distinguished for the greatest susceptibility to music, a susceptibility which would not, perhaps, suffer from a slight addition of reflection now and then, but which, at any rate, is advantageous to the musician, inasmuch as he does not appear before a public previously prejudiced against him. The numerous secondary considerations elsewhere brought into play at the first appearance of any artist, do not exert the slightest influence among us; on the contrary, somewhat too much importance is attached to the fact of momentary success. The easy-going Viennese is fond of abandoning himself to the momentary impressions produced by a fine performance, without reflecting exactly upon the artistic value of the work performed. This is certainly the case elsewhere as well; but in other towns, especially in the North, there is always one portion of the public that looks sternly to artistic purport, and does not allow itself to be dazzled, while here the whole public, at least for the first moment, plunges, head over heels, into the delicious waves of sound. "Enthusiasm is not a red-herring or such like, to be pickled and kept for years," says our master, Göthe; our enthusiasm, too, is so great, and so frequent, that all the herring-barrels of Amsterdam would not suffice, if we wanted to pickle it; the same people who to-day are wrapt in one of Beethoven's Adagios played by Joachim, will roar to-morrow at a roudade of Murska's; the same enthusiast who pays five florins for a stall at a performance of Wagner's *Lohengrin*, squeezes into the theatre to hear *Lucrezia Borgia* the next night, and, on the third, will melt into ecstasies at one of Mozart's



Andantes. And let it be well understood, there is no ostentation in all this; no showing off merely to be observed (though that there is always some little human vanity in what we do, who will deny?) No! the man is sincerely "transported," like Elsa, with Wagner; sincerely enraptured, like an Italian, with *Lucrezia Borgia*; and sincerely moved, like a dreamy maiden, wandering in the moonlight, with Mozart's Andante. The result is, that with us, everything must be done through enthusiasm, and in enthusiasm, if it is to be done at all—immediately only pure, abstract feeling for art comes into play, there is a decided and unmistakable hitch, and the proceedings of our Vienna Conservatory, or of the Society of the Friends of Music, as they are properly called, are larded with adjuncts that sprang neither from enthusiasm nor from a feeling for art, and were unable to render palatable, for persons who require healthy food, the exceedingly high condition which the joint had at last attained.

If we examine with any attention such public institutions of ours as are devoted to the musical art, we remark in them above all things the want of proper management based upon a practical system. In our Opera, in our Conservatory, and in the institutions therewith connected, there are frequently the most various currents, and those who should guide the vessel through these currents are mostly no pilots. On what the Opera was under Salvi, I will not throw away a word, but what it will be in future is something not quite clear as yet. Is it an institute belonging to the Court, or an art-institute, or a national institute? One facetious gentleman suggested it should be called an institute for nationalities, because it offers the public in turn Music of the Future from North Germany and Music of the Past from Italy; the half French *Tell*, and the entirely French *Gustavus*; a real German opera by Weber, Marschner, and Spohr, never; *Die Zauberflöte* and *Fidelio* once in a blue moon; *Figaro's Hochzeit* being given more frequently because it is an opera containing a great many good parts for the singers. That the latter are amongst the most eminent of the day is a fact I need scarcely prove here; that, on the other hand, every one of them frequently sings according to his or her *bon plaisir*, without caring much for the *ensemble* is a fact I could not pass over in silence, supposing it were not Carnival time. Our orchestra is admirable, and so are our conductors, but that the various constellations and the different influences outside the Opera do not always exert a beneficial effect upon the progress of art cannot be denied. However, other places are perhaps not better off in this respect than Vienna, and we must own that the individuals at the head of affairs are first-rate fellows, who make it their study to see that the old established reputation of the chorus at the Imperial Operahouse shall be more and more strengthened. That the chorus has been subjected to a reform, you probably know already—the principal scarecrows are to be replaced by younger blood. Would that the first rehearsals were over. I can assure you that the dancing-chorus in *Guillaume Tell* as formerly sung, used to be ringing in one's ears for a week; let us hope that things will be better in future! The management of the Imperial Operahouse is not, however, busied with the Past, that is to say, the chorus alone, but also with the Future; the Corps of German Riflemen are going to hold their meeting here, and in honour of them all the marksmen ever celebrated in music will be represented, including *Der Freischütz*, the "Schütz bin ich" (in the *Nachtlager in Granada*), and, strange to say, a certain marksman who shot an Austrian governor, Gessler (not the former manager of the Pesth Theatre) dead; it strikes me that the choice of the last opera is a mistake.\* I hope, however, with all my

heart, that the new manager, Herr von Dingelstedt, may be able to carry out his notions of improvement. How things are often done behind the scenes of the Opera, and what influences are at work, no one can tell him better and more minutely than his wife, formerly the celebrated singer, Jenny Lutzer, and the best Suzanne we ever had.—I now come to our second musical art institute, the Conservatory of Music. This, as most persons are aware, is conducted and maintained by the "Gesellschaft der Musikfreunde," which "Gesellschaft," or Society, is, in its turn, conducted by a committee, in which there is not a single professional musician, but which is composed exclusively of worthy amateurs, all inspired with the very best intentions. These said best intentions induced the committee to commence building, some years ago, a magnificent edifice, which was to satisfy the requirements of a Viennese School of Music, and contain a concert-hall worthy of the Imperial capital—as the Imperial Redoutensaal is on the whole too large, besides not being good as regards its acoustic qualities, while the present room of the Conservatory is too small. With the said best intentions did the committee proceed with the erection of the building, until it was suddenly discovered that there was a deficiency of something even better, in some cases, than the best intentions, namely, money, of which, it appears, nobody had once thought! No less than 360,000 florins are required to complete the building, which was begun with an available capital of 155,000 florins. The directors assert, it is true, that they want only 150,000 florins, and that the remainder can be raised upon mortgage, etc., but I am of opinion that they should not give way to any illusions, and not do as our ministers of finance have hitherto done, namely, shown at the beginning of every year how they needed less than the year before, and then at the end of the twelve months always demanded more. I think it is the duty of the Government to take the matter up, and afford assistance from the State. Our Chamber of Deputies will not be petty when the question is to erect a suitable Conservatory in Vienna, the city of Beethoven, Gluck, Haydn, Mozart, and Schubert. It is true that, if anything of this kind is done, there will be a change in the internal organization of the establishment, but some satisfactory system will be adopted, under which difficulties would not be surmounted for the moment, simply for them to return with redoubled force shortly afterwards. In our Professors' College we have had to go through phases which gave a sad idea of art matters; of these I will speak no more, because it is Carnival time, but we must not disguise the fact that they are not to be regarded as completely removed, as long as we apply only those palliatives which are nearly always employed in art-institutions of a half-private, half-public nature. A private individual justly attaches importance to the sacrifices he makes, still nothing is effected; it is far better for the State to perform its duty, than for private individuals to incur sacrifices.

Were I not writing Carnival letters about music, I might give you a description, which would possibly not be uninteresting, of our Hofburg Theatre, where, since Laube left, a masquerade seems to be going on, only with this difference, that many of the persons engaged in it have allowed their masks to fall completely off. Is it not laughable that, in consequence of what we heard from Weimar, we were apprehensive, when Dingelstedt came here, that he would favour the drama, and completely neglect opera, while we are now fearful lest he should go to the opposite extreme? But enough! I have spoken of our public art-institutes, I have now a few words to say concerning church music. This is cultivated in Roman Catholic more assiduously than in Protestant countries, and we hear on a single Sunday in the churches of this city more masses by the great masters than are performed at Leipzig or Berlin in three months. But, though church music may be culti-

\* In the original, there is a play upon the words *Chor* (chorus) and *Corps*, both of which are pronounced alike. It may, further, be remarked that "Schütz" is the German for a "marksman" or "rifleman."—TRANSLATOR.

vated, it does not follow that we find in modern compositions of this kind the style we should expect. The study of counterpoint here has not been too flourishing since old Sechter died. He closed the series of great Viennese contrapuntal teachers, in whose ranks Fuchs and Albrechtsberger achieved a lasting reputation. Among our young composers for the church, there are some very worthy aspirants, but, on the whole, there is much less produced here in the way of really religious music than in the Protestant North. It is true that you have, in the north, large amateur societies, who perform every important oratorio and mass, while with us a work of this description is sung only once at a church in the suburbs, and remains unknown, unless some well disposed critic does not think it too much trouble to come so far and write a notice; but, as a rule, the sacred spirit has disappeared from the music of the Roman Catholic church, and the attempts made here and there to go back to the forms of the 16th and 17th centuries have produced merely forms without substance. But I am growing too serious, and must pass quickly to another theme: criticism. This, as most people know, is exercised here with more elegance than profundity, but we can assert that in elegance our musical Minosers beat all others. At the head of them stands that clever writer Dr. Hanslick, who possesses, also, a large amount of knowledge, but frequently entangles the reader in his paradoxes; with his easy style, he extricates himself by means of some delicate turn or other, but the inexperienced reader is left in a hole, and does not know how to get out. Next to him, Scheller, of the *Neue freie Presse*, is probably the most eminent critic, the antagonism of the two papers being mirrored in their musical articles as well as in the others. Hanslick, you know, is a Wagnerite (but a Wagnerite as understood by the Prussian *Kreuz-Zeitung*), while Scheller is a representative of the Music of the Future, who looks upon *Tristan und Isolde* as one of the finest productions possible. The great thing for the readers at the coffee-houses is that both gentlemen write admirably. I could say a great deal more about our critics, but the hour of unmasking is near at hand, so I prefer being silent and going off, but with the promise of returning very soon. I hope the Viennese will admit that I have been exceedingly good-natured under my mask.

THE report of a contemporary, that a daughter of Mr. John Hullah is about to appear on the stage, is without foundation.

HERR SCHLOSSER has announced four "Schumann Evenings," the programmes entirely selected from the works of Robert Schumann, including all his tricos, quartets, quintets, and "chamber music." The Thursday evenings in March have been selected by Herr Schlosser for his performances, and the *locale* is to be the Beethoven Rooms, Harley Street.

HERR OBERTHÜR's overture, *Rubezahl*, has been performed at the Felix Meritis Concerts, Amsterdam, and at the concerts of the Société Royale d'Harmonie, Antwerp. The foreign journals at both places say that it was most favourably received. At Amsterdam Herr Oberthür—who has been on a tour through the Netherlands, where his harp playing is greatly admired—was specially called for at the conclusion of his overture. Since his return to London, we are informed he has received a letter of thanks from the Antwerp Society, expressing the general satisfaction his overture and harp performances had given.

PARIS — (Extract from a Letter). — Auber's new opera, *Le Premier Jour de Bonheur*, produced on Saturday at the Opéra-Comique, is the sensation of the hour. All artistic Paris was present the first night, and the journals next day were unanimous in their praises. Seldom, indeed, has the public been more entranced and excited by a first performance, and seldom has a first performance been so entirely satisfactory. The principal characters are sustained by Madame Maria Cabel, Mlle. Roye, MM. Capoul and Sainte-Foy. The repetition of the opera this week has more than confirmed the impression of Saturday night. There is no doubt that *Le Premier Jour de Bonheur* is destined to uphold the fortunes of the Opéra-Comique.

### MR. HENRY LESLIE'S CONCERTS.

The third concert took place on Thursday night, with the following selection of sacred music:—

PART I.	
Magnificat ( <i>Vesperæ de Dominica</i> ) .....	Mozart.
Aria, "O Lord, have mercy upon me" .....	Pergolesi.
Sanctus from Mass in B minor .....	Bach.
Air, "I will extol thee" .....	Mendelssohn.
PART II.	
<i>Messe Solennelle</i> .....	Gounod.
PART III.	
Air and chorus, "Sound an alarm" ( <i>Judas Maccabæus</i> ) ..	Handel.
Kyrie, from Mass in E flat .....	Schubert.
Gloria, Benedictus (Mass in C) .....	Beethoven.
Air, "I will extol thee" .....	Costa.
Chorus, "Hallelujah" ( <i>Messiah</i> ) .....	Handel.

The pieces by Mozart, Bach, and Schubert were given for the first time in this country. The *Vesperæ de Dominica*, composed (according to Von Kochel's catalogue) at Salzburg in 1779, is one of the innumerable pieces of Church music which Mozart produced with such marvellous facility in the service of the Archbishop. Some of this music is in a light style, adapted to the taste of the Archbishop. Even in the lightest, however, genius and the hand of a master are discernible; while in some of it we find a reflection of the old Italian church writers whom Mozart had diligently studied in his youth. The "Magnificat" was extremely well given by chorus and orchestra; and the solo parts carefully sung by Miss Fosbroke, Mrs. F. Poole, Mr. F. Walker, and Mr. J. G. Patey. Bach's Mass in B minor, for five voices (solo and chorus) and orchestra, is the greatest and most important work of this class produced by him. The first two movements were given to Frederick-Augustus II. (of Saxony) in 1733—thirteen years after Handel had commenced his career as a composer of oratorios. Although emanating from the great school of German counterpoint, Handel acquired many requisites for popularity, especially in his cultivation of the Italian vocal melody, which Bach wanted. Bach's mass in B minor is a monument of genius and elaboration—the instrumentation, including three trumpets and three oboes, being remarkable for the period. One of the grandest movements is the "Sanctus," which opens with a most impressive *maestoso*. On a first public performance, it was natural that the chorus should be somewhat timid. The effect, however, was so great that we may hope to hear not only this movement, but other portions of the Mass at a future concert. Of M. Gounod's *Messe Solennelle* we spoke fully on its performance at the recent Birmingham Festival. With occasional elegance, there is a frequent straining after pomp and majesty of effect, with little result but empty noise; as, for instance, in the "Credo." Some portions have considerable refinement; but we fail to find anywhere powerful conception, elevated sentiment, or learned treatment. The performance, choral and orchestral, was good throughout—the vocal solos having the advantage of the aid of Mlle. Carola, who made her second appearance on this occasion. The solos for tenor and bass were assigned to Mr. Nelson Varley and Mr. Patey. Schubert's beautiful Mass (one of the many important works left in manuscript by that prolific genius) is in remarkable contrast to that of Bach. The grace, the tender beauty of the phrases, and the expression of sympathy throughout, are perhaps as admirable as the opposite merits of the work of the severer composer. The "Kyrie" performed on this occasion charmed by its continuous beauty, and a strong wish was expressed for the performance of the entire mass. Beethoven's imposing "Gloria," with the pathetic "Qui tollis," the majestic "Quoniam," the masterly fugal "Cum Sancto," and the exquisite "Benedictus" (solo parts by the same singers as in Mozart's "Magnificat"), created a profound impression. Mlle. Carola quite confirmed the favourable opinion elicited by her first appearance at the concert of the Sacred Harmonic Society, and was encored both in Mendelssohn's beautiful air, and the solo from *Eli*. Mr. Nelson Varley gave Handel's war song with vigour, and Mr. Patey Pergolesi's well-known aria singularly well, the "Hallelujah" worthily terminating a concert of great interest.

BARCELONA.—Meyerbeer's *Dinorah* has been produced with triumphant success at the Gran Teatro del Liceo, the principal singers being Sgra. Vitali, Signori Stagno and Petit. The scenery by Señores Ballester and Carreras is very magnificent.—A French dramatic company will appear shortly at the Teatro Principal.



## THE LATE MR. ROBERT SIDNEY PRATTEN.

The demise of this popular and excellent artist, at the age of 44 years, is deeply regretted by his numerous friends and brother artists. Mr. Pratten was a native of Bristol, where he was born on the 23rd of January, 1824. His father, a resident professor of music, gave him his first instructions in music. Young Robert was considered a prodigy on the flute in his twelfth year, in Bristol and Bath, where he was often sought for to perform solos at concerts. From Bristol he went to reside in Dublin, where he filled the position of principal flute in the Theatre Royal and the Musical Societies of that city. In the year 1846 he came to London, where he soon obtained an engagement as first flute at the Royal Italian Opera, the Harmonic and Philharmonic Societies, and the Festivals. Robert Pratten was also a clever writer for his instrument. His solos, "L'Espérance," and Fantasia on airs from Neidermeyer's *Marie Stuart*, together with a Concerto, are well known amongst flautists, both at home and on the Continent, as capital specimens of flute compositions. Mr. Pratten was highly patronized by the late Duke of Cambridge, and by Lady Tonkin, who had him sent to Germany to study composition and the science of music. As an orchestra performer he was in high request, and his position as a principal flute can hardly be replaced. Robert Sidney Pratten died at Ramsgate on Monday week after a lingering illness. His death was somewhat sudden. He was of a kind, gentle disposition, and greatly respected by all who knew him. He leaves a widow to lament his loss—Madame Pratten, the well-known professor of the guitar.

B. B.

A CONCERT for the benefit of the Sufferers from Famine in Eastern Prussia is announced to be given this evening in St. James's Hall. Herr Joachim and other distinguished artists have nobly given their services. The concert is to be conducted by Mr. Benedict. We hope a handsome sum will be realized, as the attraction put forth by the committee is very great.

LONDON BALLAD CONCERTS.—The seventh concert was given in presence of an audience more than usually demonstrative. The solo singers were Mdlle. Liebhart, Madame Rudersdorff, Mdlle. Marini, Mdlle. Elena Angèle, Miss Poole, Madame Sainton-Dolby, Messrs. George Perren, and Lewis Thomas. Signor Tito Mattei (pianoforte), Mr. Aptommas (harp), and Herr Engel (harmonium), were the instrumentalists. The St. Cecilia Choral Society, under the direction of Mr. C. J. Hargitt, as before, sang several glees and part-songs. The following vocal pieces were encored:—New ballad, "My Heart's Reply," composed by Mr. Hargitt, sung by Mdlle. Liebhart—a very fair specimen of the modern ballad school; new song by E. Philp, "What is Love?" sung by Mdlle. Marini; "Wapping Old Stairs," by Miss Poole; and the songs, "The Anchor's Weigh'd" and "Mary of Argyle," by Mr. George Perren. Other songs obtained a good deal of applause, such as "Jock of Hazeldean," sung by Miss Poole; Haydn's canzonet, "She never told her love," by Madame Rudersdorff; Arthur Sullivan's ballad, "Will he come?" and Whitmore's ballad, "Isle of Beauty, fare thee well," by Madame Sainton-Dolby; and the old songs, "The Brave Old Oak" and "Twas Post Meridian," by Mr. Lewis Thomas. Signor Tito Mattei was encored in his fantasia on *Norma*, and played beside two other pieces of his own composition. Mr. Aptommas introduced his harp solo, "Sounds from the Emerald Isle," which was played most brilliantly and would have been twice as effective had it only been one half the length. Another capitally executed piece, but much too long, was the solo (or rather solos) of Herr Engel on the harmonium. One of the pieces performed would have been reasonably sufficient. Mr. Sullivan's part-song, "Oh hush thee, my darling," was sung by the St. Cecilia Choral Society, by desire, and loudly applauded.—B. B.

BEETHOVEN ROOMS, HANLEY STREET.—Mdlle. Madeline Schiller gave her second pianoforte recital on Tuesday evening, which was crowded to overflow. The fair and accomplished pianist commenced her recital with Handel's "Cinquième Suite des pièces," including the "Harmoonious Blacksmith," followed by Beethoven's Grand Sonata, Op. 67, both of which were played with great brilliancy and genuine expression. Mdlle. Schiller also played an *Andante* in E flat, by Hummel, finishing the first part by Vincent Wallace's Grand Polka de Concert, No. 3. The second part commenced with Schubert's Grand Sonata in B major, Op. 47, which delighted the audience greatly, each of the four movements being loudly applauded. Music and playing both enchaind attention and excited admiration. Mdlle. Schiller played also Chopin's "Ballade," in A flat major, and his grand "Tarantelle" with brilliant effect, finishing her recital with Moscheles' well known "Recollections of Ireland." Miss Louise Van Noorden varied the recital by singing a couple of songs.—B. B.

## PROVINCIAL.

At EDINBURGH, the Messrs. Paterson's extra "Classical Chamber Concert" took place in the Hopetoun Rooms before a large and critical audience. The instrumental portion of the programme embraced Mendelssohn's Sonata in D major, Op. 58, for pianoforte and violoncello; Duet for two violins in D minor, Op. 39, by L. Spohr; Beethoven's Quartet in D major, Op. 18, No. 3, for two violins, viola, and violoncello; Ernst's "Fantasie Hongroise" for violin; and a Quartet for pianoforte, violin, tenor, and violoncello, by R. Schumann. The vocal music consisted of two of Schubert's songs—"Calm as a Child," and "Thine is my Heart;" "Ave Maria," on Bach's first prelude, by Gounod; "Sull' Aria," from *Le Nozze di Figaro*; and a duet, "The May Bells," by Mendelssohn. The executants were Messrs. Rothfeld, Niecks, Daubert, Mackenzie, and Kuehler. The last named artist was remarkably successful in Ernst's "Fantasie Hongroise." Madame Dowland and Miss Eleanor Armstrong were the singers. Messrs. Paterson deserve great credit for their "Classical Concerts," and we trust they will continue their enterprise for the gratification of the amateurs and artists of "Modern Athens."

At the last Monday Popular Concert in ULSTER, Miss Emily Spiller met with a very favourable reception. She was loudly applauded and encored in "Let me wander not unseen," and Signor Guglielmo's "Under the Hazel Tree." Mr. Alfred Cellier performed selections on the organ.

The Reading Choral Union recently gave a performance of the *Messiah* in the Town Hall, READING, with great success. In addition to the band of the society, there were in the orchestra several members of Her Majesty's private band, members of the London Philharmonic Society, and the band of the First Life Guards. The solo singers were Mrs. H. Barnby, Miss A. Sharp, Mr. T. Hawley, and Mr. Henry Barnby. Conductor, Mr. Birch.

On Tuesday night, in connection with the District Psalmody Association, MANCHESTER, a lecture on Congregational Psalmody was delivered in the Free Trade Hall, by the Rev. Henry J. Allon. The chair was occupied by the Rev. A. MacLaren, and the hall was well filled. A choir of 300, selected from congregational choirs in Manchester, illustrated the lecture. Mr. W. T. Best, organist of St. George's Hall, Liverpool, prefaced the proceedings by playing, on the organ, the air, "Thou shalt bring them in," and the chorus, "But the waters overwhelmed their enemies," from *Israel in Egypt*. At the conclusion of the first part, Mr. Best played a rondo and a grand fugue, by Bach, and concluded with a war march by Mendelssohn. Mr. Best's masterly performances received hearty applause. The choir was led by Mr. Henry Walker.

A pianoforte and vocal recital was given in the Newbury Mansion House, BERKS, on Tuesday the 11th instant, by Mrs. John Macfarren, assisted in the vocal pieces by Miss Robertine Henderson. Mrs. Macfarren performed, with much effect, compositions by Beethoven, Weber, Mendelssohn, Schumann, Schullhoff, Brissac, &c. Miss Robertine Henderson sang several songs, and in Mendelssohn's "First Violin," a Scotch ballad, and Mr. G. A. Macfarren's "Half-past Nine," was unanimously encored.

A popular concert was given on Valentine's Eve, in the Concert Hall, Corn Exchange, MAIDSTONE. An orchestra of thirty performed Mozart's "Jupiter" Symphony, the *finale* to Haydn's No. 1 Symphony, and the overture to *Le Cheval de Bronze*. Quartets by Haydn and Spohr were played by Messrs. Henniker, Morfill, Mason, and Wallis. A solo sonata for pianoforte (Beethoven's in C minor) and Weber's Polacca, by Mr. H. F. Henniker (with orchestra). Miss E. Spiller sang "Lo here the gentle Lark," "Ah fors' e lui," and Herr Schloesser's "Queen of the Sea." Mr. H. F. Henniker conducted.

The "District Choral Society," of BANBURY gave a concert on Saturday, 15th February. The first part of the programme consisted of selections from Mendelssohn's *St. Paul*, and his sacred cantata, *Lauda Sion*. Miss Robertine Henderson was the principal soprano, and was encored in "Lord, at all times" (*Lauda Sion*). The second part was miscellaneous. Some part-songs were given by the choir, and solos on the pianoforte by Mr. James Taylor. Mr. John Taylor conducted.

## ST. GEORGE'S OPERA-HOUSE.

If the man is to be looked upon as a general benefactor who makes two blades of grass grow where only one grew before, the gratitude of the world, or at least of the musical world, may fairly be claimed for him who causes two operatic establishments to flourish when formerly but one was found. Not content with organizing at the Gallery of Illustration, a little theatre for the performance of operatic and quasi-operatic trifles, which for years past has been one of the most popular places of entertainment in London, Mr. German Reed has, during the last few weeks, founded a regular opera-house, with orchestra, chorus, and all the usual adjuncts, including even a *corps de ballet*, at St. George's Hall. Thus, both at the top and at the bottom of Regent Street a home has been provided for certain minor, but by no means uninteresting forms of the musical drama, which, before Mr. German Reed's time, were scarcely cultivated in England at all. To the merits of Mr. Sullivan's *Contrabandista*, Mr. Reed's opening piece at the St. George's Opera-house, we have more than once called attention. That charming work is now replaced in the bill by an English version of Auber's *Ambassadress*, which was presented for the first time on Saturday evening. The *Ambassadress*, being one of Auber's most celebrated, and certainly one of his most brilliant works, is well known, not only to musicians but to all determined lovers of the opera in England. It was played, in its original form, in the old days of French comic opera, at the St. James's Theatre, in 1849, when Mdle. Charton sustained the part of the heroine.

There are numbers of amateurs in London to whom the music of the *Ambassadress*, is unfamiliar; and it is difficult to think of an opera which would at once have suited the dimensions of Mr. German Reed's little Opera-house and the tastes of his audiences more thoroughly than the one produced on Saturday evening.

Nevertheless, it may be objected to the *Ambassadress*, as represented at the St. George's Opera-house, that the picture is somewhat too large for the frame. The *Opéra-Comique* is not the *Bouffes Parisiens*—the scene, it will be remembered, of M. Offenbach's earlier, if not earliest, triumphs; and all Auber's so-called "comic" operas are, like his serious ones, written for a complete and efficient company, supported by an orchestra which would be equal to the execution of the most difficult and elaborate music. Perfect execution is the first thing that an opera by Auber—especially a work so characteristic of his fine, delicate talent as the *Ambassadress*—demands; and this, owing it may be in some measure to an insufficiency of rehearsals, the charming opera produced on Saturday night at St. George's Hall did not obtain.

The management had been fortunate in securing so practised a vocalist, so full of spirit, and so general a favourite, for the leading character as Mdle. Liebhart. The story of the *Ambassadress*—originally suggested by the history of Mdle. Henriette Sontag—who, however, unlike the Henriette of the opera, *did* marry the ambassador, Count Rossi—is worth nothing unless the heroine of the graceful little drama be able at once to look, act, and sing the part. This Mdle. Liebhart certainly did; and her singing in the admirable tableau in which the front part of the stage represents the interior of a private box, while at the back the great vocalist makes her *début*, and at once captivates the public by the surpassing merit of her performance, was so good as to give the requisite air of truthfulness to the whole scene. Mr. Wilford Morgan, who played the part of the "First tenor of the Opera at Munich," would not perhaps be thought fully qualified to occupy that post in real life, but he has a nice voice, sings carefully, and has plenty of time for improvement. Mr. Lyall represented the Ambassador; Mr. Aynsley Cooke, the Manager; while the characters of the Countess, the Ambassador's sister, and of Charlotte, the second soprano at the Munich Opera, were entrusted to Miss A. Smyth and Madame d'Este Finlayson.

At the conclusion of the performance Mdle. Liebhart was called before the curtain, and appeared, accompanied by Mr. German Reed.

SIGNOR CATALANI's last *matinée* was fashionably attended. Several songs and duets were warmly applauded, especially the duet (Nicolai), "One Word," sung by Mdle. Leali and Mr. Stanton; and Mr. Henry Smart's duet, "When the wind blows in from the Sea," by Mdle. Leali and Mr. W. F. Stirling. The latter young baritone also gave Felicien David's new romance, "Oh! Gentle Spirit," with much feeling. A new *mazurka de salon* for pianoforte, composed and played by Signor Catalani, was also well received.

## MUSIC RECEIVED FOR REVIEW.

BOOSEY & Co.—"The Contrabandista," comic opera. Written by F. C. Burnand; music by Arthur S. Sullivan.  
ROBERT COCKS & Co.—"I must leave thee, bonnie Katie," by Franz Abt; "Tis bliss indeed to watch thy smile," by Brinley Richards; "Sunday Piano Music," by John Bishop (Nos. 1 and 2); "Cricket Polka," by Emilie E. Hing; "God bless the Prince of Wales" (Burlington Glee Book, No. 1), by Brinley Richards; "God save the Queen," arranged by John Bishop (Burlington Glee Book, No. 26).  
LAMBOCK COCK & Co.—"The Lily," song, by George Manton King.  
HORWOOD & CREW.—"Bond Street" for March; "Prima Donna Quadrilles," by Charles Coote, Jun.; "No Thoroughfare Galop," by Charles Coote, Jun.; "Love's Secret," ballad, sung by Miss Louisa Moore in the comedy of "Ours;" "Pauline," valse, by Charles Coote, Jun.; "Oh! give me wings to fly away," by W. F. Taylor; "Phillis, I'm waiting for thee," by H. S. Thompson.  
JACKSON, WALFORD, & HODDER.—"Supplemental Hymns for Public Worship," by Henry Allon.

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